



Canon

Canon

EOS
DIGITAL

For Professionals

Intuitive Speed, Massive Resolution and Perfect Operation.

Presenting the next generation of EOS professional digital SLRs. A stunning combination of performance, resolution and ease of use, this trio of cameras is ready for anything. All Canon EOS digital SLRs combine Canon designed high-resolution sensors with the blazingly fast DIGIC II Image Processor, for nearly instant response across the board. Canon's renowned build quality ensures perfect operation no matter the situation. Compatibility with over 50 EF Lenses and wide variety of accessories, plus new technologies, like the Wireless File Transmitter WFT-E1A and Canon's wide-format printers, ensures that the EOS system is the most advanced today and is ready to be compatible with whatever tomorrow brings.



EOS 5D

Widen Your Horizons
The new EOS 5D has a full-frame 12.8 Megapixel CMOS sensor combined with Canon's DIGIC II Image Processor, a high-precision 9-point AF system with 6 Supplemental points, and "Picture Style" color control to deliver images of superior quality with enough resolution for any application, all in a compact lightweight body.

**EOS-1D
Mark II N**

The World's Fastest Digital SLR* Refined
Canon's new EOS-1D Mark II N can record at 8.5 fps for up to 48 frames in one burst. It features Canon's proven 8.2 Megapixel CMOS sensor with a 1.3x conversion factor, combined with the speed and intelligence of the DIGIC II Image Processor, all in a rock-solid, magnesium alloy body.
* As of August 2005



**EOS-1Ds
Mark II**

Unparalleled Resolution and Performance
The EOS-1Ds Mark II is a must have for those looking to capture huge, beautiful images fast. With a full-frame 16.7 Megapixel sensor, the EOS-1Ds Mark II captures up to 32 consecutive frames at speeds up to 4 fps, rendering the largest file in Canon Digital SLR history.



Camera: EOS-1Ds Mark II
Lens: EF 70-200mm f/2.8L USM
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Commercial Applications

Gil Smith

“My main concern with any camera system is having a wide array of lenses available that are manufactured to professional standards. I love using extreme wide-angle lenses and the full frame chip on the EOS-1Ds Mark II allows me to utilize all of the EOS lenses to their full potential. The creation of this particular photograph was immeasurably faster than previously possible thanks to Canon’s superior use of emerging technology. We were in a studio in a controlled lighting situation, wired to the internet with the art director hundreds of miles away. We were able to capture and send shots instantly,



and the art director evaluated and approved the image in minutes. The Canon EOS-1Ds Mark II connected to a computer or a network is a remarkable platform for photography in this digital age.”



The Ultimate in Resolution.



The EOS-1Ds Mark II captures more pixels than the competition, quickly delivering a high-resolution photograph without equal. The 1Ds Mark II’s 16.7 Megapixel full-size CMOS sensor captures 4992 x 3328 pixels, enough resolution for almost anything. In addition, with ISO ratings of 50-3200, combined with Canon’s noise reduction technology for an incredibly low signal to noise ratio, there’s almost nowhere this sensor won’t perform. The 1Ds Mark II can take full advantage of Canon’s array of EF lenses, as its sensor is the same size as a traditional film SLR, meaning no focal length conversion factor—lenses will have the same view they would on a 35mm camera. The 1Ds Mark II can also be shot at lower resolutions to conserve space on memory cards if large images are not the priority of the shoot.



Camera: EOS-1Ds Mark II
Lens: EF 70-200mm f/2.8L IS USM
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Fashion Photography

Melvin Sokolsky

“As a photographer shooting fashion I’ve found that the relationship between the subject and photographer requires a highly responsive camera, even more so than in sports or journalism photography. In fashion, the cadence of shutter releases will spur on the models performance in a kind of dance with the photographer. In my experience, the EOS-1Ds Mark II has proved to be the best when used in tandem with the vast arsenal of lenses in the EOS line. I, in fact, prefer the 1Ds Mark II to any of the 22MP medium format backs both in terms of image quality and FPS response time. For the photo on the left, I deliberately placed the model in a cocoon of veils to create a situation that would produce moiré and chromatic aberration problems that most cameras could not handle. The veils envelop the model with multiple layers to amplify the potential moiré problem; clearly the EOS-1Ds Mark II performed flawlessly.”

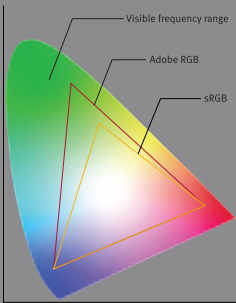


White Balance Controls

The EOS-1Ds Mark II has nine white balance modes plus PC-1 to PC-3, for registration of up to three temperatures. To fine-tune white balance, the 1Ds Mark II also features white balance compensation in addition to a number of different white balance bracketing options, for spot-on white balance in any number of lighting situations.

Color Matrix

Just as traditional photographers choose their film based upon considerations of light, saturation and color temperature, the EOS-1Ds Mark II’s Color Matrix function allows the photographer to change characteristics as if they were changing films or filters. There are 5 preset color matrixes and 2 customizable color settings, allowing photographers to fine-tune the color space to their specifications. Whether using the camera’s preset color spaces, or customizing color settings for the shoot, photographers can expect precise, natural color, every time.



Canon Digital Camera Color Space

Commercial Studio Photography

Michel Tcherevkoff

“Here’s what I like about the Canon EOS system: Fast shooting, instant feedback, instant changes in the color temperature, instant change of ISO. No more changing of film from B&W to tungsten to daylight and everything in between, it’s all right there. No more grain with high-speed film, no more need to shoot at low ISO to accommodate slow tungsten film. Plus, you keep only the best shots! I love the high-resolution sensor, and the big new LCD monitor is the best! Few corporations today have a commitment to innovative research and development based on the demand of its customers. Canon does. Pretty forward thinking!”

DIGIC II: Faster,
Smarter Operation
from Start to Finish.



Canon’s DIGIC II Image Processor turns information captured by the CMOS sensor into images of exceptional clarity and resolution. Photographers can expect precise, natural colors with smooth, lifelike gradations, spot-on white balance and speed in any number of lighting situations. By handling larger volumes of image data, the DIGIC II Image Processor also contributes to lower power consumption: about 1,200 shots can be taken on a full battery under normal conditions. Photographs can be recorded as JPEG images, RAW images, or both simultaneously—with unprecedented control over image quality. Canon’s newly developed proprietary CR2 RAW type compression method offers tremendous image quality, with rich 12-bit gradation and lossless image compression. Perfect for critical applications, amazing results can be achieved when processing Canon’s RAW images on a computer.

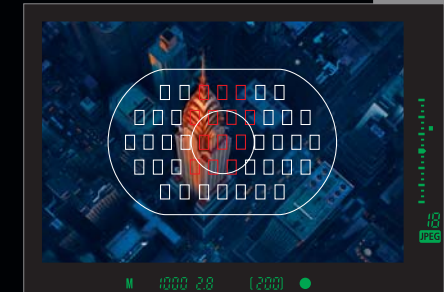


Camera: EOS-1Ds Mark II
Lens: EF 50mm f/2.5 Compact Macro
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Photojournalism

Vincent Laforet

“In Photojournalism there is no such thing as a second chance - every moment is unique and can never be reproduced. Therefore I need a camera system that is incredibly reliable, one that does not stand in between me and a photograph. I've come to rely on Canon cameras to not only capture the decisive moments but also to make photographs that I could not have otherwise. After five solid days of bad weather, and with a looming deadline, we finally got a clear sunset. I needed to capture a dramatic shot of the Chrysler Building but did not want to isolate it as it's a vital part of the city and rooted to the streets below. Since the surrounding buildings are lower, they appeared in shadow while the Chrysler appears to be in spotlight. Flying high above New York in a helicopter banking at 45°, with one chance to get the shot that will tell your story, you need confidence in your equipment, and that's why I use Canon.”



EOS-1D Mark II N: You Spoke, We Listened.

The successor to the amazing EOS-1D Mark II, the EOS-1D Mark II N refines every facet of the photographic process, resulting in a faster, more fluid experience for the photographer. Retaining the EOS-1D Mark II's 1.3x conversion factor and 8.2 Megapixel CMOS sensor, sophisticated 45-point AF, 21-zone Evaluative Metering, superb build quality and instant 0.2 second startup time, the EOS-1D Mark II N incorporates user-requested improvements such as an optional changeable focusing screen for critical focus in low light and a larger 2.5 inch LCD screen which provides a bigger image for playback, and can be viewed at 170° from all angles. ISO values can now be changed in the viewfinder, allowing photographers to change settings without taking the camera from their eye. The 1D Mark II N features these improvements, plus, all the shooting modes of the EOS 1 line and shutter speeds from 1/8000 to 30 sec.



Camera: EOS-1D Mark II N
Lens: EF 16-35mm f/2.8L USM
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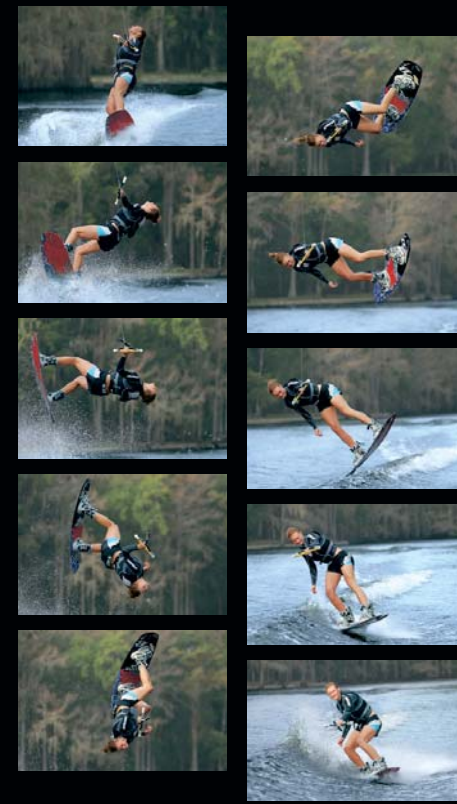


Camera: EOS-1D Mark II n
Lens: EF 70-200mm f/2.8L IS USM
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Sports Photography

Peter Read Miller

“ Since I started using the EOS-1 system, I’ve witnessed Canon’s continual commitment to providing the most advanced, adaptable, and highest quality equipment to the professional photographer. Why did I switch to, and continue to use, Canon EOS cameras and EF Lenses? Durability, functionality and flexibility. As a sports photographer, my equipment needs to be as tough and adaptable as the athletes I cover. They don’t accept excuses for second place and neither do my photo editors. The Canon EOS-1D Mark II n’s fast and accurate auto-focus, high frame rate, plus the incredible sharpness of Canon’s bright telephoto lenses were all critical to my capturing the power and grace of Maria Sharapova. The high quality files, the larger buffer, the 2.5 inch LCD screen and improved playback all helped to make everything faster and easier.”



Fast Capture, Faster Processing.

As the “1” designation has always been used for the flagship models in the EOS line, Canon has made no compromises with the construction and performance of the EOS-1D Mark II n. Photographers can expect an exceptional degree of performance and reliability on par with any film camera they’ve ever used. In addition to lightning-fast 45-point AF, sophisticated tracking, predictive AF technology, and precise, instant metering, no matter the setting, the 1D Mark II n can shoot 8.5 JPEG images for up to 48 shots in one burst, and at least 22 consecutive RAW images. Shutter lag is a responsive 55 milliseconds. Starting up in 0.2 sec., the EOS-1D Mark II n demonstrates its speed immediately. The revolutionary DIGIC II Image Processor complements the 1D Mark II n’s speed in capturing images by processing and saving them with corresponding speed and precision.





Wedding Photojournalism

Denis Reggie

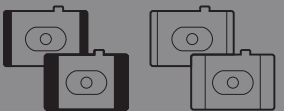
“A telling, gleeful moment is there for an instant and then gone. A camera’s ability to focus instantly and perfectly control flash exposure is often the difference between a moment lost and one captured forever.

In dark reception halls, I often twist the head of my Speedlite flash to bounce off distant walls and ceilings, trusting Canon’s remarkable E-TTL II system to handle the tricky exposure challenge effortlessly. Whether that wall is yellow or blue, any color cast is instantly eliminated by the celebrated automatic white balance system. Difficult shots are now routine thanks to Canon’s industry-leading technology. I use Canon equipment with full confidence that I am using the finest photographic tools available in the world today.”



Canon’s Most Advanced Flash Metering System: E-TTL II.

The EOS-1D Mark II N’s advanced features are complemented by Canon’s proven E-TTL II flash metering technology. Unlike older systems, E-TTL II weighs and averages the flash metering, capturing the subject as a “plane” and not as a “point”. E-TTL II incorporates distance information from compatible EF Lenses for more versatile flash exposure control, rendering consistent flash exposures even if the subject contains various colors and levels of reflection. E-TTL II also eliminates underexposure that can occur with straight reflections by ignoring sensor areas that report abnormally high levels of light from the calculated reading. In addition, E-TTL II prevents overexposure when photographers lock focus and recompose the shot. In this case, E-TTL II calculates the flash output level according to the distance information, not simply the reading off of the subject. This means more consistent flash exposure results, no matter where the photographer chooses to focus.



Masked Focusing Screens (Ec and Ee versions available)

Ideal for portrait and wedding photographers, two new sets of focusing screens, featuring “crop lines” or “black mask”, help frame an image in a traditional 4 x 5 or square format. Compatible sets are available for the EOS-1 series cameras as well as the EOS 5D.

Senior Portrait

Clay Blackmore

“The features that attracted me to the Canon system are numerous...Let's start with the awesome selection of lenses. I own several of Canon's fast lenses and they have given me a whole new look to my photographs. The fast lenses allow me to work in available light, creating portraits that are simple and direct, yet make powerful statements. I also love working with the EOS-1 body. It's durable and nimble all at the same time. I can work the menu features in the dark—with my eyes closed—and this is important during stressful shoots when I need to change a setting. Most important: Consistent exposures and accurate focus. That would be the key word...Consistency! This consistency helps keep my work fresh and exciting.”

More Options for The Way You Work.

The EOS-1D Mark II N is one of the easiest cameras to customize to a photographer's personal style of shooting. Six new “Picture Style” settings simulate the characteristics of different film styles, including Snapshot mode, for punchy, print-from-the-camera color, Portrait mode, for softer, more natural skin tones; Landscape, for vivid blues and greens and overall sharpness, plus Neutral, Faithful and Monochrome, which can be customized to emulate color filters with black and white film. Add Canon's new interchangeable matte focusing screens, proven Custom and Personal functions (two card slots, one for CompactFlash (CF) and one for Secure Digital (SD) memory cards) with the ability to record JPEG and RAW image on different memory cards, simultaneously, and it's clear that the 1D Mark II N is an incredibly adaptable photographic tool.



Camera: EOS-1D Mark II N
Lens: EF 300mm f/2.8L IS USM
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Studio Portrait

Monte Zucker

“ I look for a camera that takes the guesswork out of photography, a camera that is easy to hold and use, that is an extension of my hands, head and heart. The instant I picked up the new EOS 5D, I knew this was it. Viewing the results of each shot on the 2.5” LCD monitor on the back of the camera, I’m able to focus in on the details that are usually missed until I’m back at the computer viewing images on a monitor. With the EOS 5D’s advanced playback, I was able to scrutinize every little detail, refining and perfecting the picture with each successive exposure. What a savings of time, talent and money! Then, when viewing images on the back of the camera section by section I was able to confirm in my own mind that I had accomplished what I set out to do. The Canon EOS 5D and I were “best buddies” right after the first few test shots.”



(Shown with optional Wireless File Transmitter WFT-E1A)

The New EOS with Wide Appeal.

The new EOS 5D offers advanced photographers a lightweight, robust Digital SLR that uses Canon’s superlative EF lenses without a conversion factor, an important feature for photographers who want to make the most of their EF lenses range. The EOS 5D’s full-frame CMOS sensor



records 4368 x 2912 pixels, that’s 12.8 Megapixels, larger than many other companies’ top-of-the-line sensors. This sensor, designed in-house by Canon, provides smooth, high-resolution images in line with the EOS-1Ds Mark II. The 5D uses Canon’s DIGIC II Image Processor, has a high-precision 9-point AF system with 6 Supplemental points, an extended ISO range of 50-3200 and 2 automatic noise reduction settings which maximize the effectiveness of the EOS 5D’s on-chip noise reduction. With its wide-angle capabilities, 2.5 inch LCD and magnesium-alloy body, the 5D is the perfect addition to the EOS digital line.

Camera: EOS 5D
Lens: EF 85mm f/1.2L USM
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Camera: EOS 5D
Lens: EF 70-200mm f/2.8L IS USM
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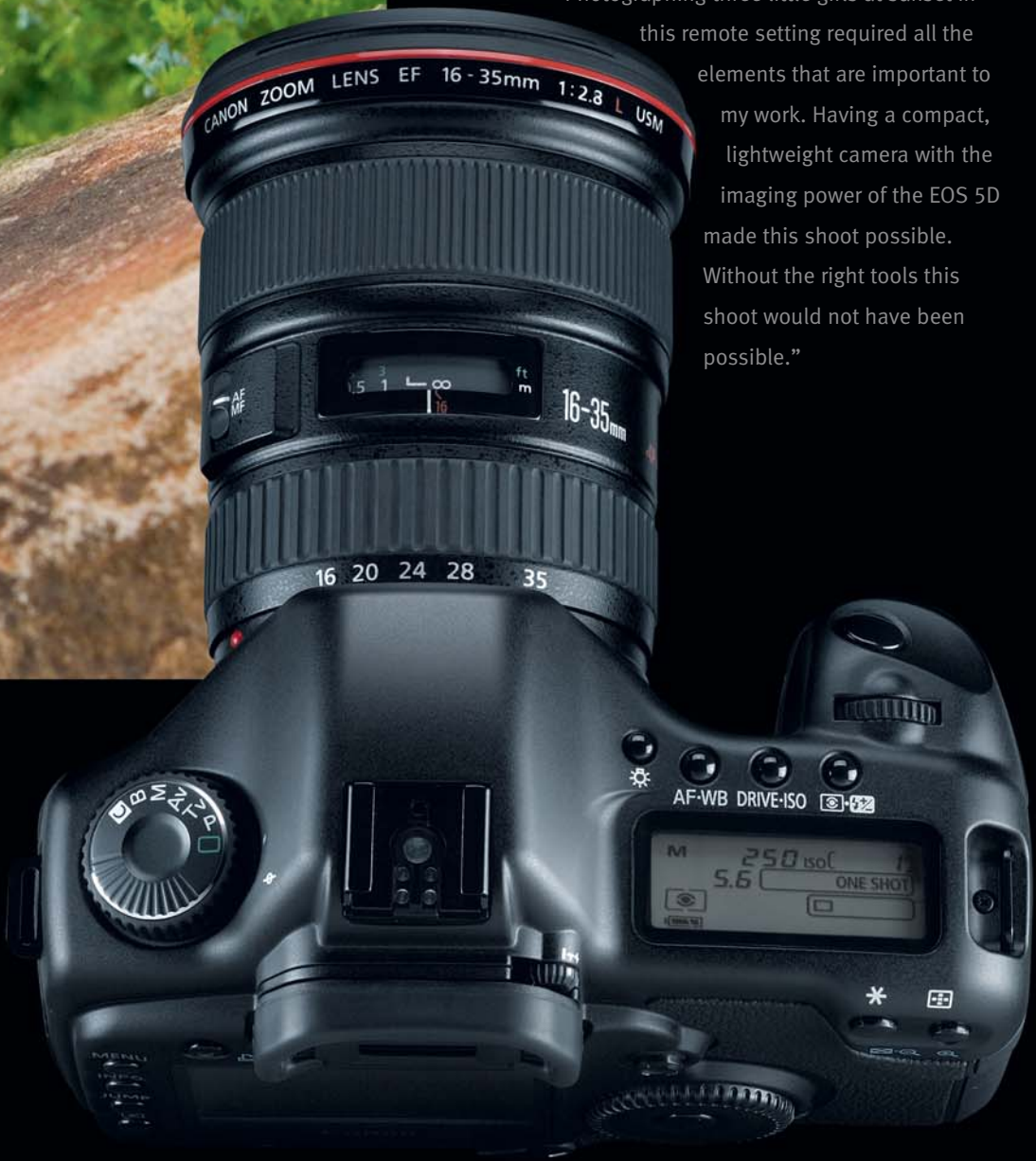
Environmental Portrait

Michele Celentano

“In a lot of ways you are only as good as the tools you use—learn to use the best tools properly and your advantage is miles high. As such, I believe that having my Canon cameras and lenses is critical at every job I photograph. Beautiful files, speedy focus, fast lenses, Image Stabilization, high ISOs, easy exposure compensation, and excellent dynamic range are critical to capturing moving moments in life and it’s those moments that I earn my living from. There can be no compromise.

Photographing three little girls at sunset in this remote setting required all the

elements that are important to my work. Having a compact, lightweight camera with the imaging power of the EOS 5D made this shoot possible. Without the right tools this shoot would not have been possible.”



More Features, Less Camera!

The decidedly professional features of the EOS 5D are built into a newly designed compact, rugged and ergonomically designed body. Built with magnesium alloy body covers for strength and portability, measuring approximately 6" x 4.4" x 3" and under 2 lbs, the 5D is easy to carry during even the longest photo shoots. Even the grip is designed for all-day comfort, featuring a groove where the photographer’s middle finger falls. The metallic mode dial features roulette wheel grooving for a more positive feel, and all buttons and dials are clearly labeled and feature tactile cues, so use becomes purely instinctive. This elegant design follows over to the optional BG-E4 battery grip. With a shutter designed to take a professional 100,000 frames, the 5D is the perfect choice for a primary or secondary SLR.



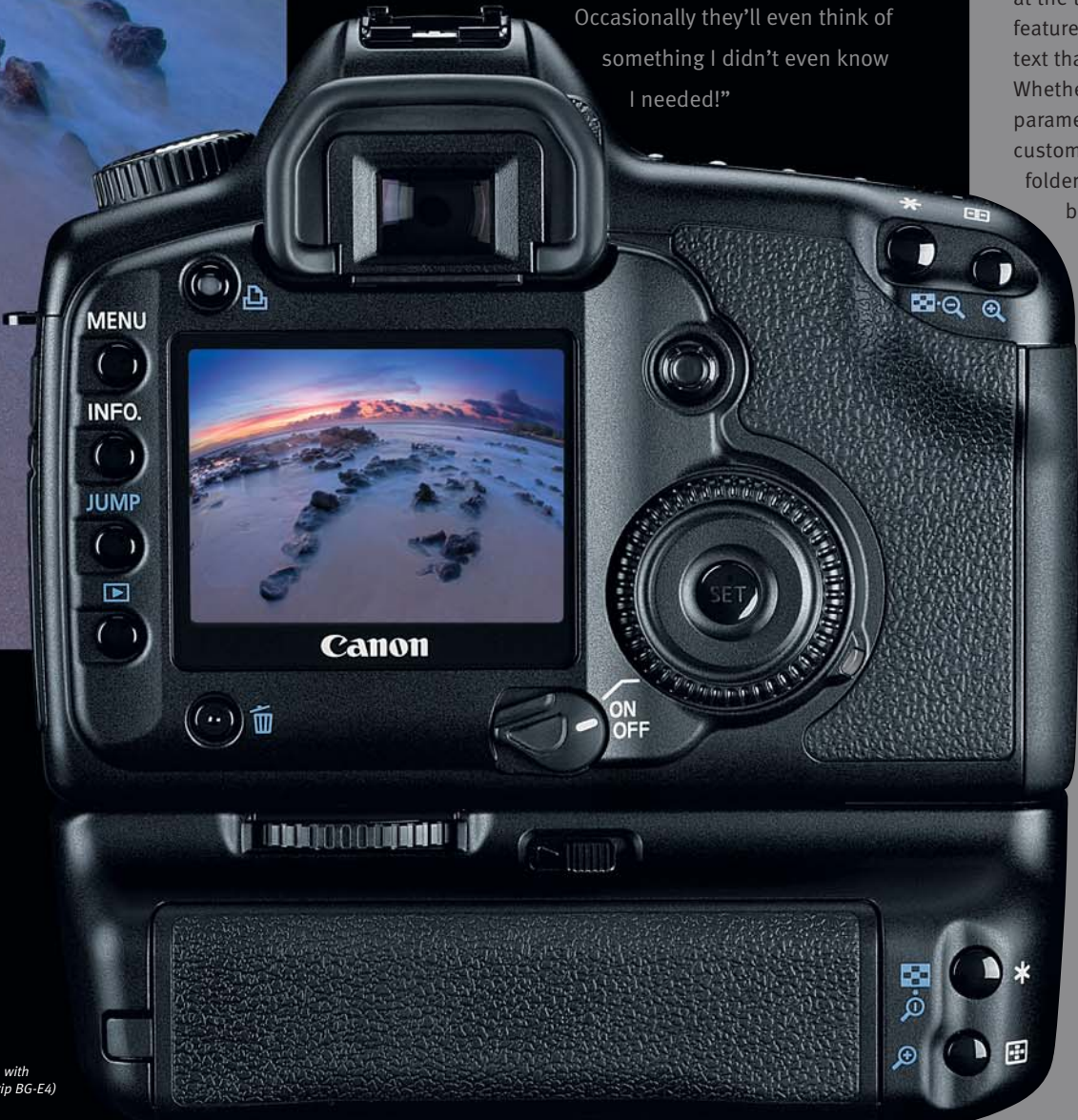
Camera: EOS 5D
Lens: EF 15mm f/2.8 Fisheye
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Nature Photography

George Lepp

“Every time I go into the field my Canon EOS digital system allows me to capture precisely what I see. I need a camera that will solve the photographic problems that are inevitable in outdoor photography. Will the camera’s functions assist me, or be an obstacle to overcome? Will it focus quickly enough? Stand up to the weather and terrain I frequently find myself in? Most importantly, will the image quality be up to the standards that my clients and I demand? Canon has always been interested in what those of us in the field have to say, and the improvements made over the years reflect that input. If not for the full-frame sensor on the EOS 5D, for example, this dramatic “fisheye” shot would not be possible.

Occasionally they’ll even think of something I didn’t even know I needed!”



Actual Size (Shown with optional Battery Grip BG-E4)

The Result Is Clear.

The EOS 5D has been designed to provide the photographer with instant feedback, saving valuable time when reviewing images. A new 2.5 inch LCD screen with approximately 230,000 pixels not only displays more information, it can also be viewed from a far greater angle than many other conventional LCD screens (170°). The full-featured shot information screen provides an RGB histogram, and displays the AF frames used. Magnification to check exposure and critical focus has never been faster, and it is now simple to jump quickly in image intervals up to 100. Menus are easily accessed at the touch of a button, and feature larger, easier-to-read text than previous models. Whether changing color parameters, setting up custom functions, organizing folders, setting white balance, or any other feature, the new screen is designed with the professional in mind. Photographers get to their information quickly, so they never lose a shot. Wrapped in magnesium-alloy, the BG-E4 adds buttons for vertical shooting, and takes either BP-511A batteries or AA’s.



Camera: EOS 5D
Lens: TS-E 24mm f/3.5L
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Architectural Photography

Gerry Kopelow

“Long before I switched to Canon digital SLRs, I made a list of features that I required in a digital camera. Canon was the first (and remains the only) manufacturer to meet my requirements: full frame sensor, high pixel count, bright LCD review, rapid operation and superlative image quality. I bought one of the first EOS-1Ds cameras available, and every iteration since has only improved upon its versatile, intelligent and reliable design. Now with the EOS 5D I've got another great option. A higher resolution full-frame camera in a compact, lightweight body that affords me more versatility than ever before. The high resolution, wide tonal range sensor made this kitchen image possible. Note the extreme density range—from bright chrome to dark wood—and the mixed lighting. The Canon sensor takes mixed light sources in stride, allowing faithful image capture without supplemental lighting.”

Expansive Perspective.

Historically, full frame digital sensors were reserved only for the very top end of Digital SLR lines. The EOS 5D is the 3rd camera in the EOS Digital SLR line to use a full-frame sensor, eliminating the lens conversion factor so that lenses function as they would on a 35mm camera. With a 12.8 Megapixel CMOS sensor, the 5D produces a large file with enough information to reduce electronic distortions out of the camera. Besides being a welcome feature to wide-angle enthusiasts, the sensor also realizes the full potential of Canon's tilt-shift lenses. Add the choice of 3 focusing screens, including one with grid lines, and the EOS 5D is the perfect camera for creating fast, huge digital architectural photos. The EOS 5D also adds a 9-point AF sensor, with 6 additional supplemental focusing points, which bring a new level of accuracy to focus tracking. These new features combine with a new 3.5% spot meter and Canon's "Picture Style" feature, resulting in superior color accuracy and much, much more.



Rugged Build Quality, Total Flexibility



Photographers have come to expect stellar images from Canon digital SLRs. And along with excellent optics, powerful processors and smooth sensors, Canon digital SLRs are complemented by renowned build quality for ergonomic and reliable operation, whether in the studio or the field. EOS-1 series cameras have rigid, well-coated magnesium alloy bodies, as well as being dust-proof and weather-resistant for shooting in even the most inclement conditions. In addition, the shutters are designed to endure 200,000 cycles (100,000 for the EOS 5D). With newly strengthened accessory shoes, electromagnetic shielding to help reduce noise, all in elegant, durable bodies, these SLRs are a pleasure to hold and use.



“Shooting boats means consistently exposing my equipment to the most demanding and equipment-threatening conditions that one can expose a camera to—salt water! I have to be able to concentrate on capturing the image. I have enough to worry about, keeping myself from falling overboard, keeping the lens steady, framing the shot, and telling the driver where to go. The EOS-1 cameras are as tough as nails and that’s what I need to get my work done.”
—Onne van der Wal

Camera: EOS-1Ds
Lens: EF 70-200mm f/2.8L IS USM
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Digital Solutions and Connections

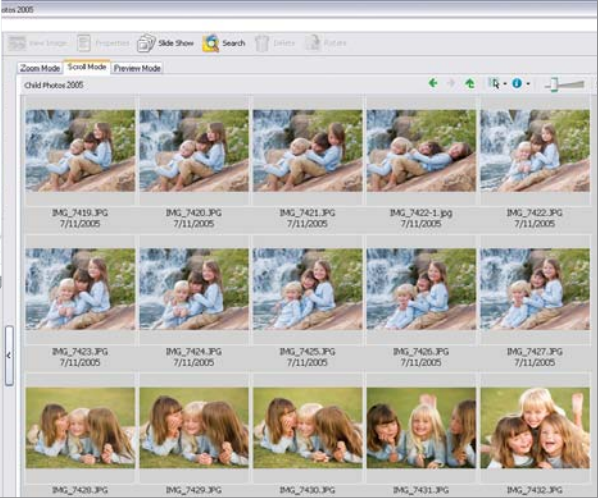
Reflecting the range of viewing and image transfer possibilities available today, the EOS-1Ds Mark II, EOS-1D Mark II N and EOS 5D have a video OUT terminal, perfect for viewing images on a television screen. And in addition to a standard professional IEEE1394 (FireWire) port on the 1Ds Mark II and 1D Mark II N, all three include a USB 2.0 port (Hi-Speed USB on the EOS 5D) for connection to computers or direct connection to compatible printers. Once transferred to a computer, Canon’s EOS Digital Solution Disk (Ver. 11.0 as of September 2005), and Digital Photo Professional (Ver. 2.0), add a combination of powerful, easy to use tools designed to seamlessly transform data captured by the cameras into spectacular digital files, perfect for any application the photographer may have in mind.

Digital Photo Professional (Version 2.0)
Digital Photo Professional is a RAW image processing application featuring a newly designed, dedicated image processing engine which is optimized to streamline the workflow demands of professional digital photographers. It enables high-speed RAW image processing and preview, support for sRGB, Adobe RGB and Wide Gamut RGB color spaces, and is CMS (Color Management System) compatible. In addition to numerous controls for exposure and color settings, it also includes a cropping tool, a navigation tool, CMYK printer simulation, batch conversion, multiple image download and download to applications other than Photoshop.

EOS Solution Disk (Version 11.0)
The EOS Solution Disk includes ZoomBrowser EX 5.5 and ImageBrowser 5.5, which provide dedicated support for downloading and simple RAW image adjustment, EOS Capture 1.5, a remote capture tool, which offers improvements in both speed and usability over previous programs.



Digital Photo Professional 2.0



ZoomBrowser EX 5.5

Easy Solutions, for Any Kind of Print

The EOS-1Ds Mark II, EOS-1D Mark II N and EOS 5D are capable of direct printing with PictBridge-enabled printers, including a number of printers made by Canon. Canon's excellent Compact Photo Printers are perfect for on-site portable printing, a plus for professionals who need to quickly produce prints for client review—a viable alternative to an instant photo. For portfolio and fine art prints, Canon's CP series is complemented by Canon's photo printers, i9900 and new PIXMA iP6600D for a whole new level of speed, resolution and overall picture quality. And for large-scale prints that rival any fine art printer, Canon is pleased to announce the imagePROGRAF line of wide-format printers. The PIXMA and imagePROGRAF series feature Canon's new FINE (Full-photolithography Inkjet Nozzle Engineering) technology. FINE printers have a high-precision multi-nozzle print head designed to provide smaller ink droplets in one pass, resulting in faster and more accurate printing than ever before. With powerful software, these sleek printers streamline workflow and create professional quality prints. Photographers can easily crop, brighten and sharpen their images, and can even remove blemishes on faces using supplied software. Printing in volume, even double sided, with any number of different print media is as simple as the touch of a button.

imagePROGRAF W8400

- 44" wide, for tremendous prints
- High-density, 6 color print head totaling 7,680 nozzles and resolution of up to 2,400 x 1,200 dpi
- Canon's PG pigment-based ink set for detailed prints, with enhanced longevity, and enhanced color gamut
- Print longevity of up to 75 years* under glass
- Intuitive operation with newly-designed control panel



imagePROGRAF W6400

- 24" wide, high-speed printer
- Canon's PG pigment-based ink set for detailed prints, with enhanced longevity
- Newly-designed print head, enabling 4pl droplets for smooth, detailed prints
- Enhanced resolution of up to 2,400 x 1,200 dpi
- Adobe PostScript 3 RIP (Register Image Processor) and poster creation software



i9900 Photo Printer

- 6,144 nozzles for exceptional speed.
- 8 color ChromaPLUS ink system for expanded color gamut.
- 2 Picoliter droplets for virtually grain-free photos up to 13" x 19".
- Direct printing from PictBridge compatible digital cameras and DV camcorders.



NEW

PIXMA iP6600D

- Color Chroma Life100 ink system for expanded color gamut.
- 3,072 nozzles for exceptional photo speed, borderless 4" x 6" photographs in approx. 46 seconds.
- Microscopic 1 picoliter droplets for virtually grain-free photos.
- Direct photo printing from PictBridge compatible digital cameras and DV camcorders.



NEW

Compact Photo Printer SELPHY CP710

- Create lab quality, long-lasting 4" x 6" photos with the touch of a button – no computer required.
- Paper and Ink for 4" x 6" photo print are as low as 28¢ per print** and come in one convenient package.
- High quality, water resistant prints last up to 100 years.**
- Print directly from PictBridge enabled digital camera or from your memory card via card slot.
- Preview your images on the 1.5 inch LCD monitor, or use a computer.
- Print images from your Bluetooth enabled camera phone with an optional Bluetooth adapter.



* Based on Color Ink/paper Set KP-108IP and manufacturer's suggested retail price as of 9/01/05.

** Based on accelerated dark storage testing by Canon under controlled lighting, temperature and humidity conditions. Canon cannot guarantee the longevity of the prints; results may vary depending on printed image, display/storage conditions and environmental factors.



EOS: The Most Comprehensive Digital SLR System

Canon's world-renowned lineup of EF Lenses includes over 50 models ranging from 14mm ultra-wide-angle to 600mm super-telephoto. Through Canon's advanced optical know-how and sub-micron precision engineering, EF Lenses offer unprecedented capabilities that meet wide-ranging needs. Leading features include a high precision Ultrasonic Motor that silently drives the AF mechanism, an Image Stabilizer that automatically compensates for camera shake, aspherical optics, Fluorite lenses, Ultra Low Dispersion (UD) lenses, and Super UD lenses.

No other line of lenses carries the reputation of Canon's renowned **L-series**. Easily recognized by the bold red ring around the outer barrel, these lenses utilize the best in Canon's cutting-edge technology, and feature superior durability and resistance to the element, enhancing performance without compromising ease of use.

One of the greatest challenges in the design of a telephoto lens has been the minimization of color fringing, or chromatic aberration. So, some L-series lenses use Canon's Ultra Low Dispersion glass to help minimize this effect. The design of the UD glass provides outstanding contrast and sharpness and minimizes the splitting of colors as they pass through the

elements. In certain super- telephoto lenses, Fluorite elements are used, as they are even more effective in minimizing these characteristics, enabling more compact lens design with no compromise in performance. Wide angle and fast standard lenses often suffer from another optical problem: Spherical Aberration. This occurs when the point of focus of the light ray coming through the center of the lens does not align with the point of focus of the light ray coming through the lens edge. Since there is no sharp point of focus, the image looks blurred. Canon's Aspherical elements change the curvature from center to edge to align the points of focus of the incoming light rays so that the entire image plane appears focused.



EF 24-105mm f/4L IS USM

Canon's **Image Stabilizer (IS)** technology makes handheld photography possible in more low-light situations than ever before. When camera shake occurs using normal lenses without IS technology, the image projected on the focal-plane also shakes, often resulting in blurred images at slower shutter speeds. In the same situation, with an IS

lens attached to the camera, a special group of lens elements automatically shift position, compensating for the movement and stabilizing the image. This compensatory effect adds the equivalent of up to three stops of exposure, expanding a photographers handheld options dramatically.

Lenses using Canon's **Diffractive Optics** are both high performance and more compact than those with traditional refractive designs. While conventional glass elements disperse incoming light, thereby causing chromatic aberration, Canon's unique multi-layer diffractive elements work together with conventional glass optics to reduce the effects of dispersion and minimize or eliminate chromatic aberration. Diffractive coatings are bonded to the rear surface of one lens element and the front surface of another. These elements are attached together to form a single multi-layer diffractive (DO) element. This elements' dispersion characteristics are reversed when compared to conventional optics, making it possible to cancel chromatic aberrations at each wavelength when conventional and DO elements are combined.



Lens: EF 100mm f/2.8 Macro USM



Lens: TS-E 24mm f/3.5L Tilt-Shift ©2005 Gerry Kopelow All Rights Reserved

Specialty Lenses

Macro Lenses

To bring small things into full-sized view, Canon's EF lens lineup has a number of options for true close-up and macro photography. With macro lenses for precision, and three screw-on close-up lenses for convenience—in addition to EF Life-Size Converter and two Extension Tubes, Canon has a perfect close-up option for any situation.



TS-E

TS-E lenses are capable of tilt and shift movements, bringing many of the advantages of technical view cameras to the EOS system. Tilt movements alter the angle of the plane of focus between the lens and CMOS sensor (or film plane), making broad depth-of-field possible even at large apertures; shift movements move the lens' optical axis in parallel, allowing the photographer to control perspective.



Super Telephoto

Canon's Super Telephoto lenses are renowned for their optics, performance and speed. They can be found on the sidelines of every major sports event around the world. From the EF 300mm f/2.8L IS USM all the way to the EF 600mm f/4L IS USM, every professional's arsenal will be fortified with an L-series Super Telephoto.



E-TTL II: Smarter Flash Performance

Canon's Pro digital SLRs employ E-TTL II, the most advanced flash metering technology, to solve problems encountered by photographers. Occasionally, if you lock focus and recompose your shot, this could result in a non-optimal exposure with previous systems. E-TTL II remedies this by ignoring the active focusing point, considering distance information and evaluating pre-flash information immediately before the exposure occurs. Sometimes in flash photography, mirror-like objects in the image cause the sensor to register localized, abnormally high levels, and would result in underexposure.

E-TTL II knows to ignore those levels, resulting in the correct exposure. This feature is useful when shooting a subject with a highly reflective object in the background, or if the subject itself is highly reflective. Metered areas with large discrepancies between ambient and pre-flash readings are excluded or down-weighted because they are assumed to contain a highly reflective subject. These readings are weighted, averaged and compared with the ambient light reading and the main flash output is then set and stored in memory, ensuring consistent flash output through a number of shots.



Speedlite 580EX

- Approx. 25% faster recycling time compared to previous 550EX.
- Superior evenness of exposure, center to corner of frame.
- Slightly higher max. guide number at 105mm setting (GN 190-feet at ISO 100).
- Auto conversion of flash coverage with compatible digital SLRs.
- White Balance info communicated instantly to compatible digital SLRs.
- Full swivel, 180° in either direction (first TTL flash with this ability).
- AF-assist beam now compatible with all AF points on every EOS SLR.
- Select Dial for easy inputs and user control.



Macro Ring Lite MR-14EX

- Twin-tube ring lite designed for close-up photography with EF and EF-S Macro lenses; Flash tubes can fire together or independently.
- Supports E-TTL and E-TTL II Wireless Autoflash in conjunction with one or more compatible EX Speedlites.
- Incandescent focusing lamps and two forms of modelling flash permit preview of lighting effects.
- Illuminated LCD panel for easy flash settings in any lighting condition.



NEW

Speedlite 430EX

- Significantly greater user control via new LCD panel on rear of flash.
- Wide-angle pull-down panel covers 14mm lens (on a full-frame camera).
- Slightly higher max. Guide number at 105mm setting (GN 141-feet, at ISO 100).
- Auto conversion of flash zoom coverage with compatible digital SLRs.
- White balance info communicated instantly to compatible digital SLRs.
- Bounce upward to 90°; swivel right (to 90°) and left (180°).



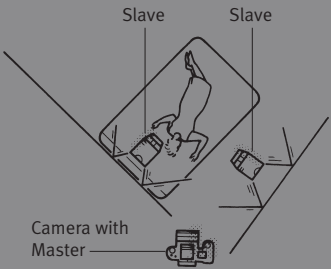
Macro Twin Lite MT-24EX

- Attaches to all Canon EF and EF-S Macro lenses (EF 180mm f/3.5L requires Macro Lite Adapter 72C).
- Twin flash heads can be rotated over 80° angle around lens in 5° increments.
- Heads can be swiveled or bounced and can be removed from mounting ring for added control.
- Powerful Guide Number of 78 (feet, at ISO 100), full E-TTL/E-TTL II control and advanced features including FEL, Hi-speed sync, and FEB.
- Full E-TTL/E-TTL II automatic flash control with compatible EOS bodies, including EOS-1Ds Mark II, 1D Mark II n, 5D, 20D, and Digital Rebel XT digital SLRs.
- Incandescent focusing lamps, and two different types of 1-second modeling flash allow easy focusing and previewing of lighting effects.



Speedlite Transmitter ST-E2

- Dedicated transmitter to control unlimited number of compatible slave flashes.
- Compatible with Speedlite 580EX, 550EX, 430EX and 420EX.
- Controls compatible slave units up to 33 ft. outdoors and 49.5 ft. indoors.



Wireless File Transfer: The Next Generation of Image Delivery



Canon's Wireless File Transmitter WFT-E1A enables fast, wireless image transfer from EOS Digital cameras directly to a computer. This amazing productivity tool eliminates the need to stop and upload image files to the computer, allowing photographers to

concentrate on shooting photographs, knowing that their images are being transferred in the background, automatically. Whether working on location, in the studio, shooting fashion or events, the WFT-E1A is an indispensable tool for today's pros. The WFT-E1A offers several different ways of transmitting image data: It can communicate directly with a local computer outfitted with a wireless LAN adapter, or with a direct Ethernet connection. It can also connect to a remote server through a Wireless Access Point connection. Built to withstand the rigors of professional shooting, the WFT-E1A is the perfect complement to a digital EOS System.

Wireless Transmitter WFT-E1A

- Wireless LAN compatible (IEEE 802.11 B/G up to 54 mbps) for speedy image transmission during or after shooting.
- 100 Base-TX Ethernet connection for tethered, fast connection.
- Compatible with both USB 2.0 and IEEE 1394 (firewire) connections to the camera.
- Thin profile complements the design of the digital EOS
- Operable up to approx. 200 ft with normal antenna, or up to approx. 500 ft with optional extended-range antenna. (ERA-E1)
- Offers high-security transfer using WPA-PSK, WEP and TKIP encryption (180 minutes wireless, 270 minutes wired).



For Sports Photojournalism



Wireless File transfer has already found a home with sports photographers and photojournalists, who benefit from the speed and ease of transferring images while they shoot: by transmitting images to a local computer, an assistant manages and transmits image files immediately. This way, the photographer can meet

any deadline and can even get feedback on images while shooting. And, since they are transmitting their files, photographers don't have to worry about changing memory cards. Whether capturing the winning serve, or the handshake at the net, the photographer will never miss a minute of the action.



For Commercial Studio Photography



Studio photographers can transfer images automatically, either immediately or after the shooting session. In immediate mode, the art director, client, and assistants can be working, even off-site, giving feedback during the session for greater spontaneity and efficiency. In operation, images

transfer to an FTP server via wireless or wired LAN. Wirelessly, the antenna supplied allows a 200 ft. range, more than sufficient for most studios. In wired mode, a port on the side of the unit connects, with an appropriate Ethernet cable, to a computer or other Ethernet device.



For Wedding Photography



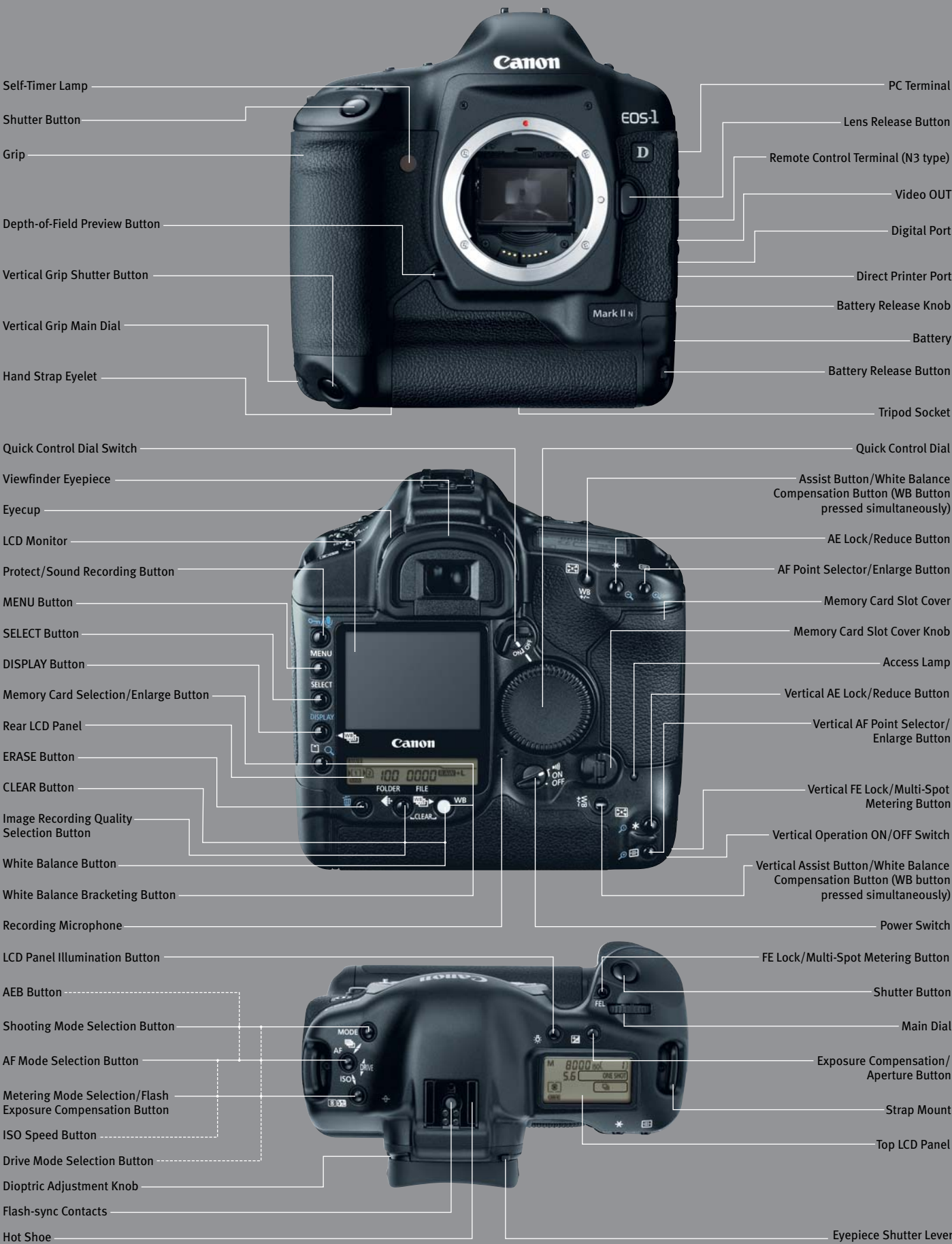
Wedding photographers can have one less thing to worry about with the WFT-E1A attached to their camera. Free to roam about the ceremony and reception, photographers can feel confident knowing their images are being transferred to their computer as they shoot. They won't run out of memory cards or lose important

shots while offsite downloading images to the computer. They can shoot either vertically or horizontally, transferring their images without worry of getting tangled up in wires. Results can be shared and orders can be taken on the spot, from clients and guests; showing photographs in print or on screen.

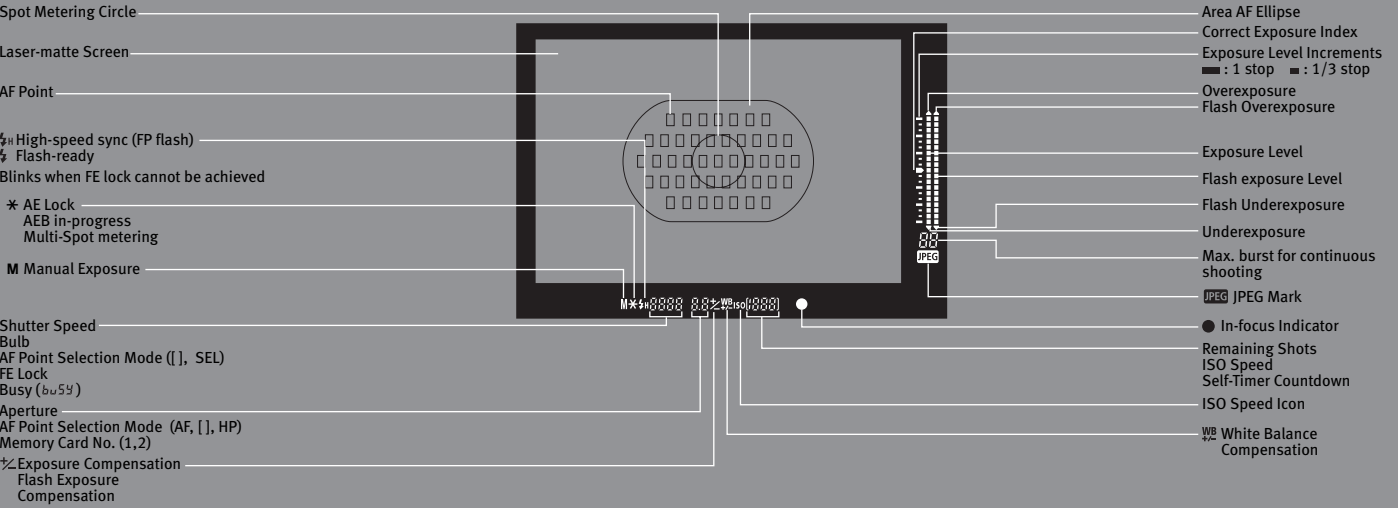


* Canon USA does not provide support for configuring TCP/IP, encryption or FTP on your computer and/or network. You should consult with your IT specialist or computer systems integrator to configure your computer and/or network for these services.

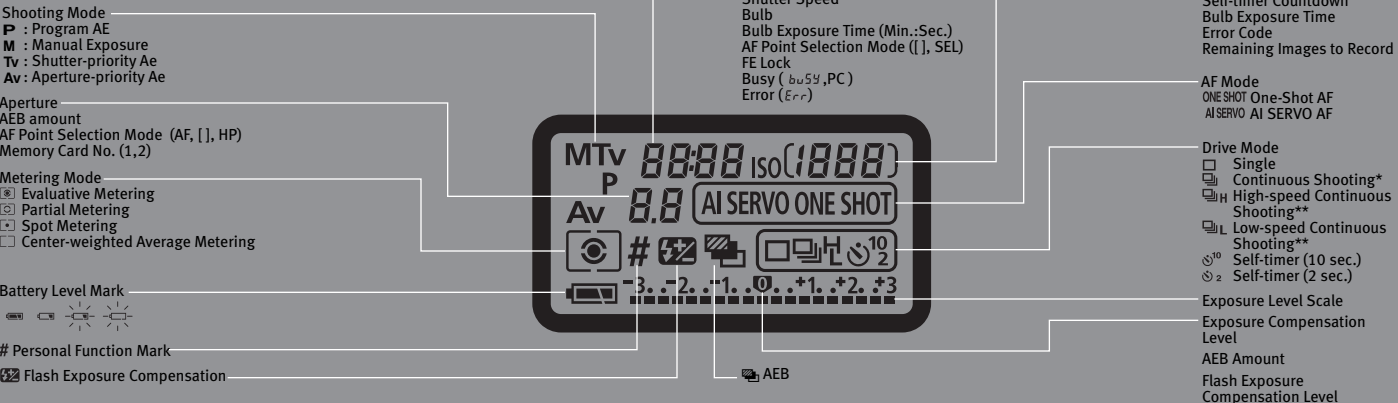
NOMENCLATURE for EOS-1Ds Mark II/EOS-1D Mark II N



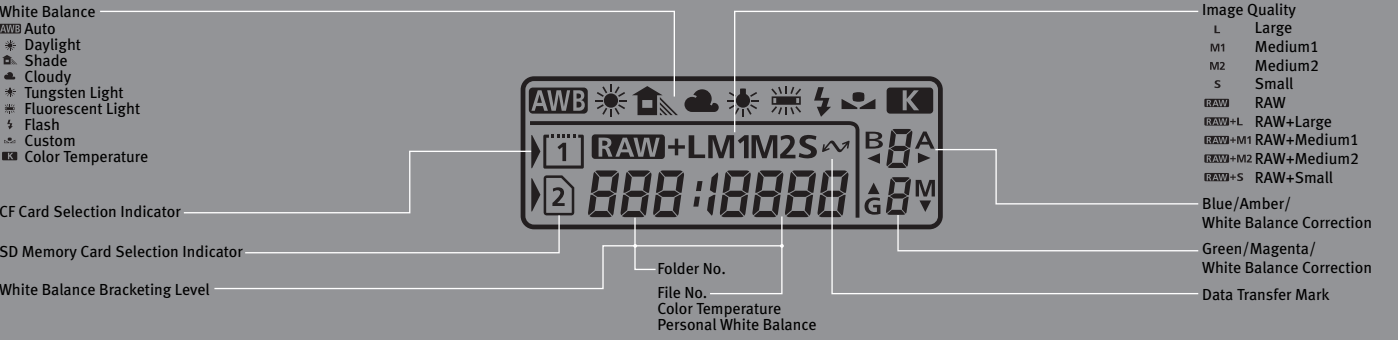
VIEWFINDER INFORMATION



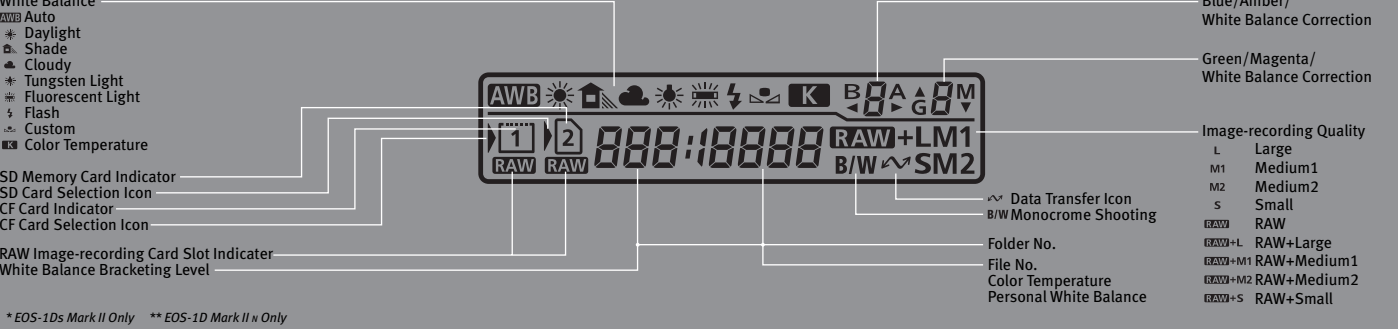
TOP LCD PANEL INFORMATION



REAR LCD PANEL INFORMATION (EOS-1Ds Mark II)

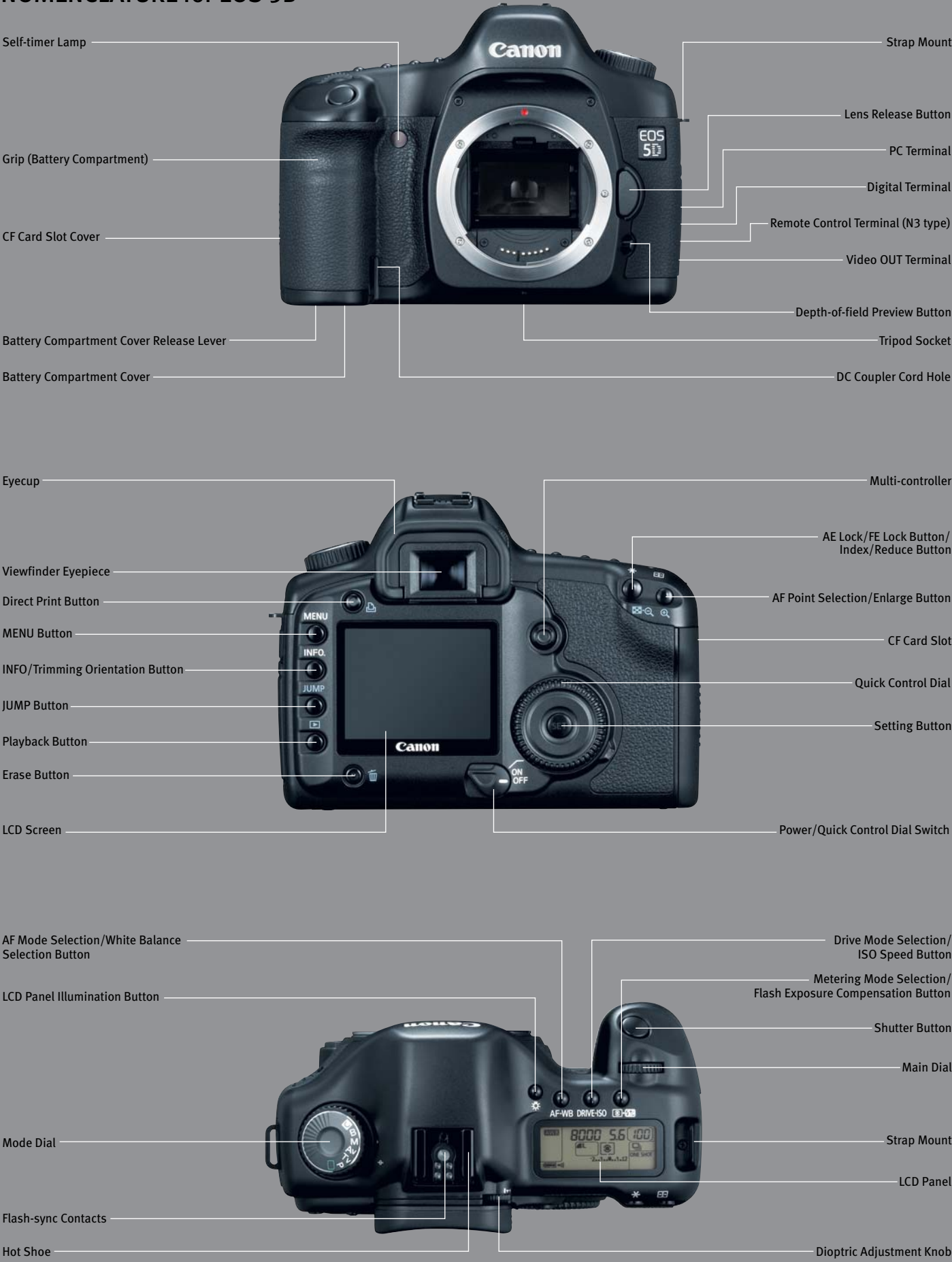


REAR LCD PANEL INFORMATION (EOS-1D Mark II N)

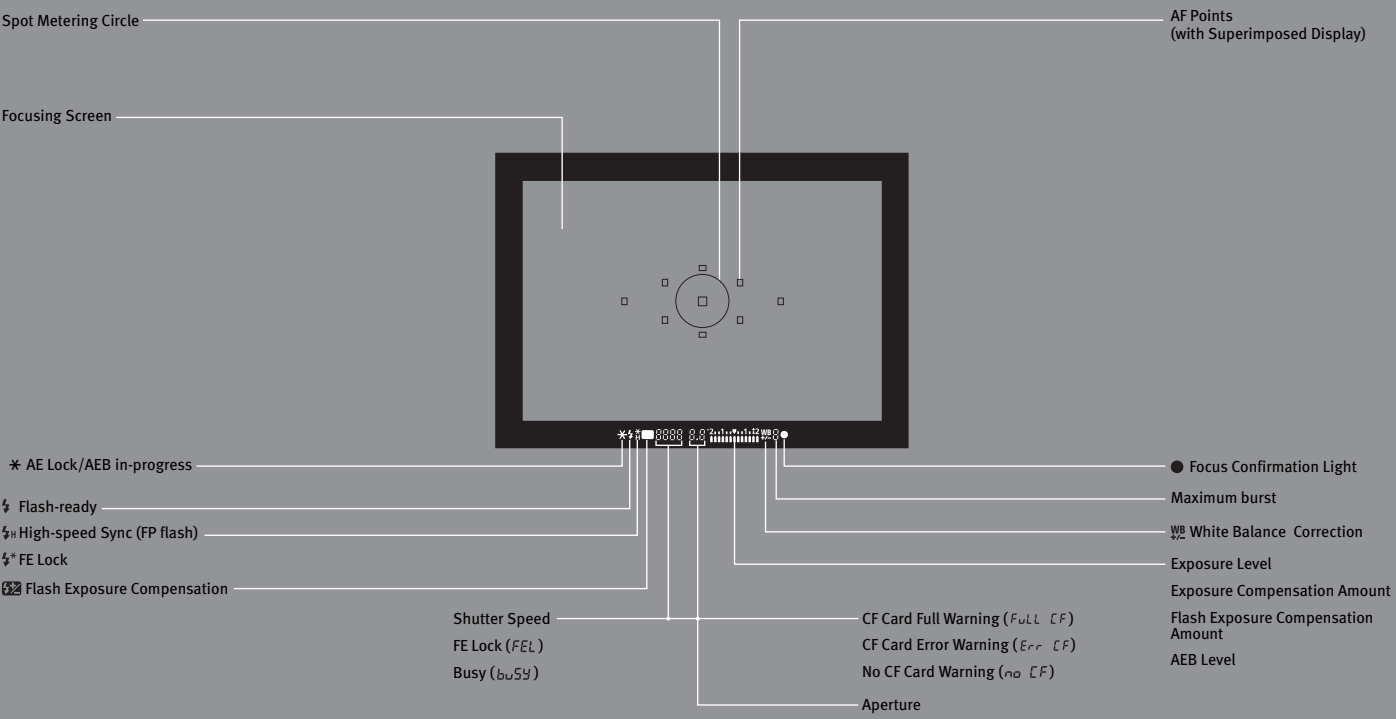


* EOS-1Ds Mark II Only ** EOS-1D Mark II N Only

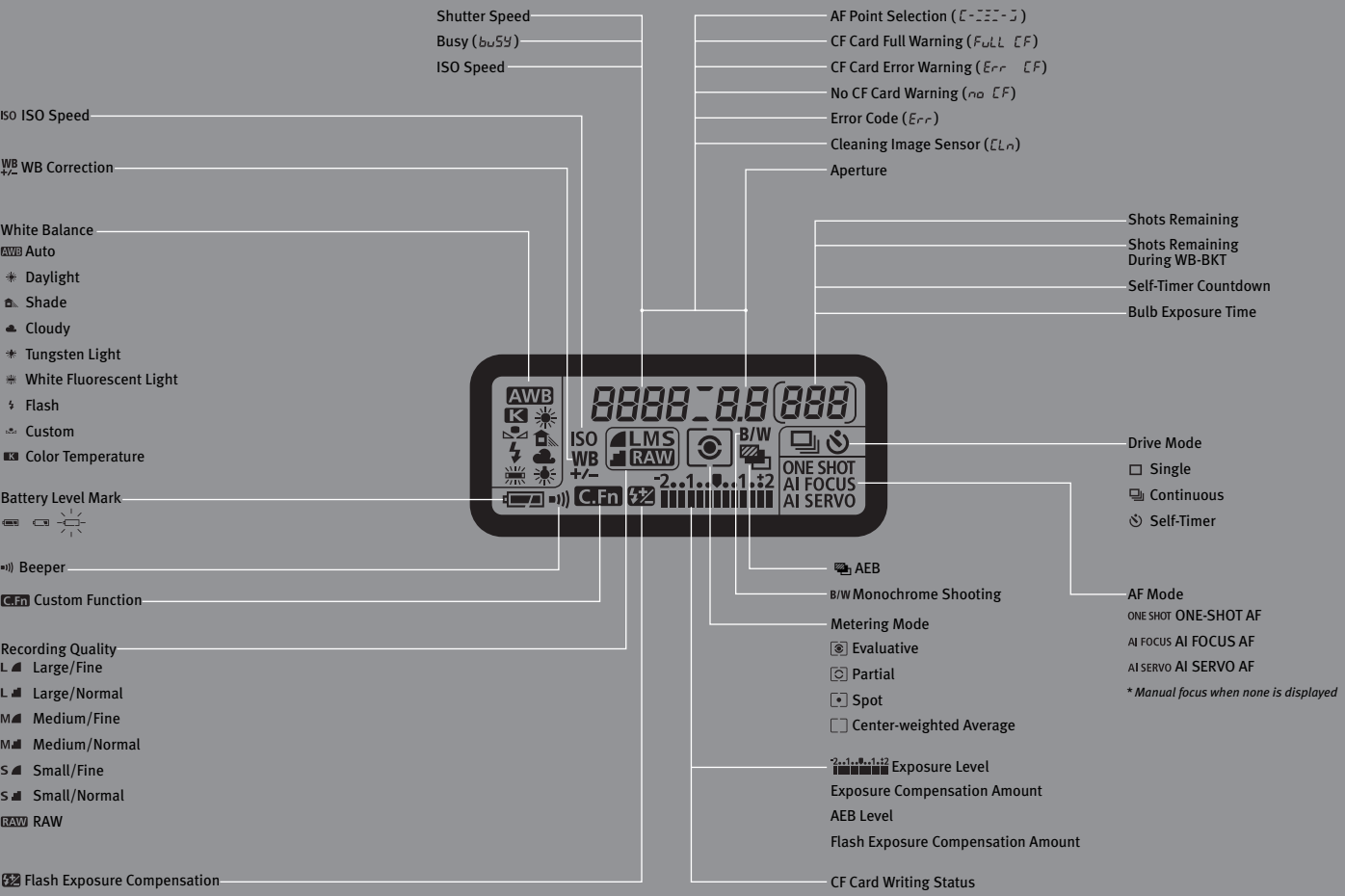
NOMENCLATURE for EOS 5D



VIEWFINDER INFORMATION



TOP LCD PANEL INFORMATION



SPECIFICATIONS

	EOS-1Ds Mark II		EOS-1D Mark II N	EOS 5D
Image Sensor	16.7 MP CMOS Full-frame 36 x 24mm		8.2 MP CMOS APS-H 28.7 x 19.1mm	12.8 MP CMOS Full-frame 36 x 24mm
Special Features	<ul style="list-style-type: none">Maximum continuous shooting speed of 4 fps (approximate)Built-in 2.0 inch color monitorCustom Functions (20 custom functions with 65 settings)	<ul style="list-style-type: none">Simultaneous RAW and JPEG image captureDepth-of-Field PreviewMirror LockIEEE 1394 Compatible	<ul style="list-style-type: none">Maximum continuous shooting speed of 8.5 fps (approximate)Built-in 2.5 inch wide viewing angle color monitor <ul style="list-style-type: none">Custom Functions (21 custom functions with 69 settings)Simultaneous or separate RAW and JPEG image captureDepth-of-Field PreviewMirror LockIEEE 1394 Compatible	<ul style="list-style-type: none">Maximum continuous shooting speed of 3 fps (approximate)Built-in 2.5 inch wide viewing angle color monitorCustom Functions (21 custom functions with 57 settings)Simultaneous RAW and JPEG image captureDepth-of-Field PreviewMirror Lock
Autofocus System	TTL-AREA-SIR CMOS Sensor. One-Shot and AI Servo AF with Focus Prediction. Manual focusing confirmation possible with EF Lenses. Automatic or manual focus point selection.		TTL-CT-SIR CMOS Sensor. One-Shot and AI Servo AF with Focus Prediction. Manual focusing confirmation possible with EF Lenses. Automatic or manual focus point selection.	
No. of Focusing Points	Forty-five (Area AF Ellipse) Seven central high-precision cross-type AF points.		Nine (plus 6 Assist AF points) Center-AF point is cross-type Hybrid high and standard precision.	
Autofocus Sensitivity	EV 0-18 (at ISO 100).		EV-0.5-18 (at ISO 100).	
Shutter	Vertical-travel, focal-plane shutter with soft-touch electromagnetic release, all speeds electronically controlled.		Vertical-travel, focal-plane shutter with soft-touch electromagnetic release, all speeds electronically controlled.	
Shutter Speeds	30–1/8,000 sec. & Bulb; manually selectable in 1/3 stop increments.		30–1/8,000 sec.	
Maximum Flash Synchronization Speed	1/250 sec.; high-speed sync. available with EX-series Speedlites.		1/200 sec.	
Storage Media	Digital images are stored on removable CompactFlash™ (Type I & II) or SD memory card.		Digital images are stored on removable CompactFlash™ Type I & II.	
Frames Per Second	Single, 4.0 fps. (Can be altered in 1 fps increments with Personal Function)	Single, 3.0 fps, 8.5 fps (Can be altered with Personal Function)	Single, 3.0 fps.	
Metering System	TTL full-aperture metering: <ul style="list-style-type: none">21-zone evaluative metering8.5% partial metering2.4% center spot metering2.4% spot metering (linked to user-selected focusing point)	<ul style="list-style-type: none">Multi-Spot metering (up to 8 spot readings)Center-weighted average meteringPre-flash metering (E-TTL II)	TTL full-aperture metering: <ul style="list-style-type: none">21-zone evaluative metering13.5% partial metering3.8% center spot metering3.8% spot metering (linked to user-selected focusing point)	<ul style="list-style-type: none">Multi-Spot metering (up to 8 spot readings)Center-weighted average meteringPre-flash metering (E-TTL II)
Metering Sensitivity	EV 0–20 for all patterns (at ISO 100 with f/1.4).		EV 1–20 for all patterns (at ISO 100 with f/1.4).	
Exposure Compensation	±3 stops in 1/3 or 1/2-stop increments.		±2 stops in 1/3 or 1/2-stop increments.	
Flash Exposure Compensation	±3 stops in 1/3 or 1/2-stop increments.		±2 stops in 1/3 increments.	
AE Lock	Yes.		Yes.	
Exposure Modes	<ul style="list-style-type: none">Shutter Speed-priority AEAperture-priority AE	<ul style="list-style-type: none">Intelligent Program AE with variable shift	<ul style="list-style-type: none">ManualE-TTL II Flash AE	<ul style="list-style-type: none">Flash Metered ManualBulb
White Balance	Settings: Auto, Daylight, Shade, Cloudy, Tungsten Light, Fluorescent Light, Flash, Custom, Color Temperature, Personal White Balance (total 10 settings).		Settings: Auto, Daylight, Shade, Cloudy/Twilight/Sunset, Tungsten Light, White Fluorescent Light, Flash, Custom, Color Temperature (total 9 settings).	
Auto White Balance	image sensor.		image sensor.	
Color Temperature Compensation*	<ul style="list-style-type: none">White Balance bracketing: ±3 stops in full-stop increments.White Balance correction: ±9 stops in full-stop increments. * Blue/Amber bias or Magenta/Green bias possible.		<ul style="list-style-type: none">White Balance bracketing: ±3 stops in full-stop increments.White Balance correction: ±9 stops in full-stop increments. * Blue/Amber bias on Magenta/Green bias possible.	
Viewfinder	Fixed eye-level pentaprism.		Fixed eye-level pentaprism.	
Viewfinder Coverage	100% horizontal and vertical at 0.7x.	100% horizontal and vertical at 0.72x.	96% horizontal and vertical at 0.71x.	
Viewfinder Information	Inside the picture area: Area AF ellipse, illuminated AF frames and spot metering circle. Displayed at the bottom and right side of the viewing area: <ul style="list-style-type: none">Shutter speedAperture ValueAE LockFE Lock		<ul style="list-style-type: none">Exposure compensation/Flash compensationExposure level/Flash exposure level	<ul style="list-style-type: none">JPEG IndicationHi-speed flash syncWhite Balance +/-
Focusing Screens	Laser-matte screen Ec-C III, with area AF ellipse and fine spot metering circle provided as the standard screen (interchangeable with Ec-series focusing screens. Metering correction data can be set with a Custom function for the Laser-matte and New Laser-matte screens). Masked Focusing Screens (Ec and Ee versions available)		Ee-A , Ee-D and Ee-S Masked Focusing Screens (Ec and Ee versions available)	
Self-Timer	Electronically controlled with 2- or 10-second delay.		Electronically controlled with 2- or 10-second delay.	
LCD Monitor	TFT color liquid-crystal type; 2.0 in. with approx. 230,000 pixels. 100% coverage with respect to the effective pixels. Brightness adjustment available with 5 levels. 12 interface languages.	TFT color liquid-crystal type; 2.5 in. with approx. 230,000 pixels. 100% coverage with respect to the effective pixels. Brightness adjustment available with 5 levels 15 interface languages.	TFT color liquid-crystal type; 2.5 in. with approx. 230,000 pixels. 100% coverage with respect to the effective pixels. Brightness adjustment available with 5 levels.	
Image Playback	Single Image, Single Image (INFO.), 4-image index, 9-image index, Magnified zoom (approx. 1.5x – 10x), Rotated image can be displayed. Highlight alert is displayed in Single Image and Single Image (INFO.) formats, any overexposed highlight areas blink in the image display.		Single Image, 9-image index, Magnified zoom (approx. 1.5-10x), Auto Play, Jump (by 1/10/100 images, with 9-image index, during magnified view, during the menu display), Rotated image can be displayed. Highlight alert is displayed in Single Image (INFO.) formats, any overexposed highlight areas blink in the image display.	
Sound Recording	Voice annotation recorded with the built-in microphone and attached to the image in WAVE format.		N/A	
Direct Printing	Compatible printers: SELPHY Compact Photo Printers, CP Direct, PictBridge compatible printers.		Compatible printers: SELPHY Compact Photo Printers, CP Direct, PictBridge compatible printers.	
Body Dimensions (W x H x D)	6.1 x 6.2 x 3.1 in. / 156 x 157.6 x 79.9mm		6.0 x 4.4 x 3.0 in. / 152 x 113 x 75mm	
Weight (Body Only)	43.0 oz. / 1,220g	43.2 oz. / 1,225g	28.6 oz. / 810g	

CUSTOM FUNCTION CHART (EOS-1 series)

Custom Function No.	Function Description	Setting	EOS-1Ds Mark II	EOS-1D Mark II n
C. Fn-01	Finder display during exposure	0	No viewfinder display	
		1	Finder display on	
C. Fn-02	Shutter release without CF card	0	Possible without card	
		1	Not possible	
C. Fn-03	None (ISO Speed extension moved to menu)			
C. Fn-04	Shutter button/ AE Lock button	0	AF/AE lock	
		1	AE lock/AF	
		2	AF/AF lock, no AE lock	
		3	AE/AF, no AE lock	
C. Fn-05	Manual Tv/Av set. for M exp.	0	Tv= Av=	
		1	Tv= Av=	
		2	Tv= Av= w/o lens	
C. Fn-06	Exposure level increments	3	Tv= Av= w/o lens	
		0	1/3-stop set, 1/3-stop comp	
		1	1-stop set, 1/3-stop comp	
C. Fn-07	USM Lens electronic MF	2	1/2-stop set, 1/2-stop comp	
		0	Turns on after One-Shot AF	
		1	Turns off after One-Shot AF	
C. Fn-08	Top LCD panel/ Back LCD panel	2	Always turned off	Disabled in AF mode
		0	Remaining Shots/File No.	
		1	ISO/Remaining Shots	
		2	ISO/File No.	
C. Fn-09	Auto bracketing sequence/cancel	3	Shots in folder/Remaining Shots	
		0	0 → — → +/Auto cancellation	
		1	0 → — → +/No cancellation	
		2	— → 0 → +/Auto cancellation	
C. Fn-10	AF point illumination	3	— → 0 → +/No cancellation	
		0	On	
		1	Off	
		2	On without dimming	
C. Fn-11	AF point selection method	3	Brighter	
		0	= + ↑ = +	
		1	= +/- + ↑ = +/- +	
		2	= only ↑ = +	
C. Fn-12	Mirror lockup	3	= FEL + ↑ = FEL +	
		0	Disable	
C. Fn-13	Number AF points/ Spot metering	1	Enable	
		0	45/Center AF point	
		1	11/Active AF point	
		2	11/Center AF point	
		3	9/Active AF point	
C. Fn-14	E-TTL II	4	N/A	9/Center AF point
		0	Evaluative flash metering	
C. Fn-15	Shutter curtain synchronization	1	Averaged flash metering	
		0	1st-curtain synchronization	
C. Fn-16	Safety shift in Av or Tv	1	2nd-curtain synchronization	
		0	Disable	
C. Fn-17	AF point activation area	1	Enable	
		0	Single AF point	
		1	Expand (TTL of 7 AF points)	
C. Fn-18	Switch to registered AF point	2	Automatic expand (max. 13)	
		0	+	
		1		
C. Fn-19	Lens AF stop button function	2	Only while pressing	
		0	AF stop	
		1	AF start	
		2	AE lock while metering	
		3	AF point: M → Auto/Auto → Ctr.	
		4	AF mode: ONE SHOT ↔ AI SERVO	
C. Fn-20	AI SERVO tracking sensitivity	5	IS start	
		0	Standard	
		1	Slow	
		2	Moderately slow	
		3	Moderately fast	
C. Fn-21	Drive speed priority AI SERVO	4	Fast	
		0	N/A	Disable
C. Fn-00	Focusing Screen	1	N/A	Enable
		0	N Ec-N, R	
		1	L Ec-A, B, C, Cl, CIII, D, H, L, L	
		2	N/A	P Ec-S

CUSTOM FUNCTION CHART (EOS-5D)

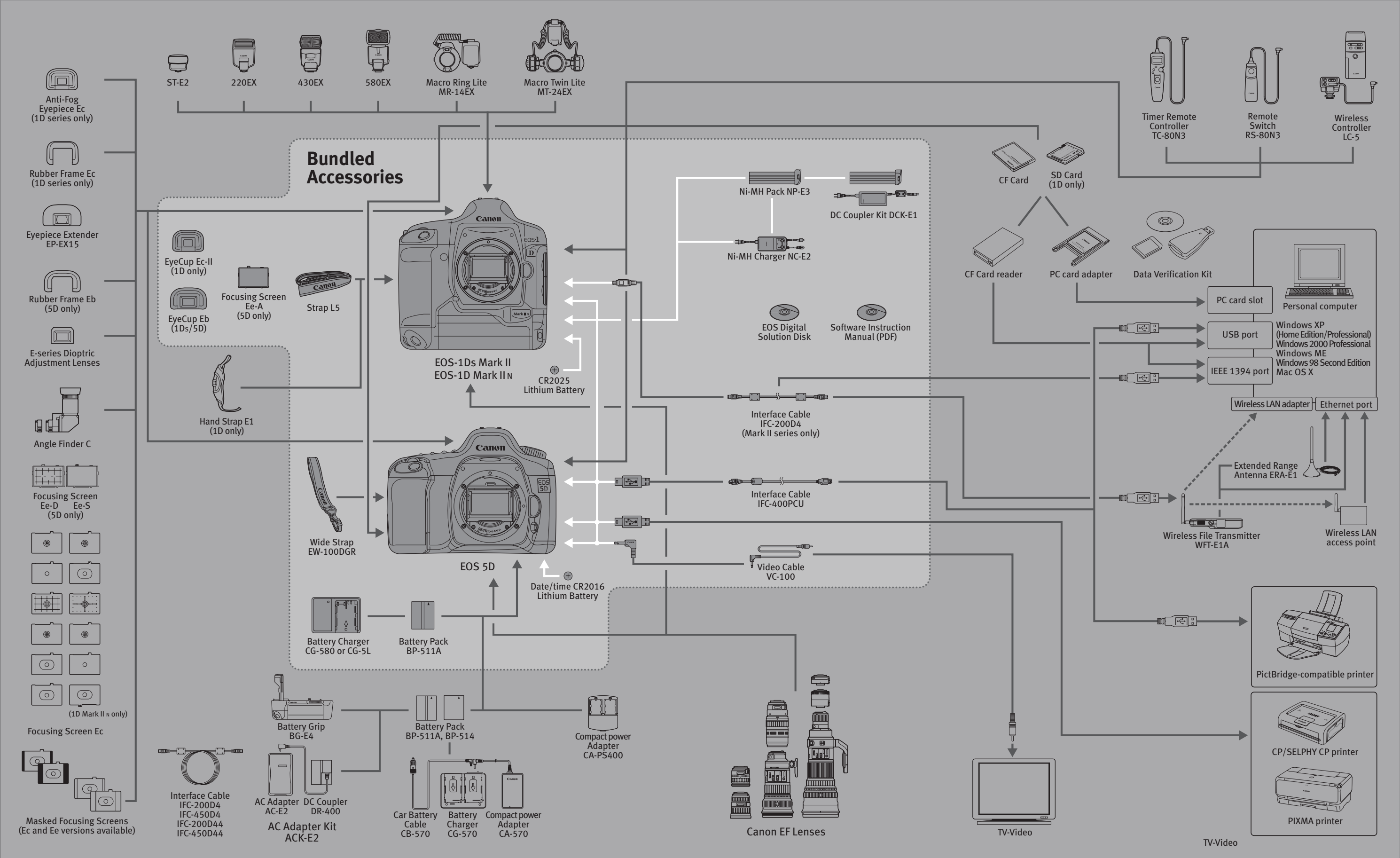
Custom Function No.	Function Description	Setting	EOS 5D
C. Fn-01	SET function when shooting	0	Default (No Function)
		1	Change quality
		2	Change Picture Style
		3	Menu display
		4	Image replay
C. Fn-02	Long exposure noise reduction	0	Off
		1	Auto
		2	On
C. Fn-03	Flash sync. speed in Av mode	0	Auto
		1	1/200 sec. (Fixed)
C. Fn-04	Shutter/ AE lock button	0	AF/ AE lock
		1	AE lock/ AF
		2	AF/ AF lock, no AE lock
		3	AE/ AF, no AE lock
C. Fn-05	AF-assisst beam	0	Emits
		1	Does not emit
C. Fn-06	Exposure level increments	0	1/3-stop
		1	1/2-stop
C. Fn-07	Flash firing	0	Fires
		1	Does not fire
C. Fn-08	ISO expansion	0	Off
		1	On
C. Fn-09	Bracket sequence/ Auto cancel	0	0,—,+/ Enable
		1	0,—,+/ Disable
		2	—,0,+/ Enable
		3	—,0,+/ Disable
C. Fn-10	Superimposed display	0	On
		1	Off
C. Fn-11	Menu button display position	0	Previous (top if power off)
		1	Previous
		2	Top
C. Fn-12	Mirror lockup	0	Disable
		1	Enable
C. Fn-13	AF point selection method	0	Normal
		1	Multi-controller direct
		2	Quick Control Dial direct
C. Fn-14	E-TTL II	0	Evaluative
		1	Average
C. Fn-15	Shutter curtain sync.	0	1st-curtain sync.
		1	2nd-curtain sync.
C. Fn-16	Safety shift in Av or Tv	0	Disable
		1	Enable
C. Fn-17	AF point activation area	0	Standard
		1	Expanded
C. Fn-18	LCD display→ Return to shoot	0	With Shutter Button only
		1	Also with * etc.
C. Fn-19	Lens AF stop button function	0	AF stop
		1	AF start
		2	AE lock while metering
		3	AF point: Manual→Auto/Auto→Center
		4	ONE SHOT ↔ AI SERVO
		5	IS start
C. Fn-20	Add original decision data	0	Off
		1	On
C. Fn-00	Focusing Screen	0	Ee-A
		1	Ee-D
		2	Ee-S

PERSONAL FUNCTION CHART* (EOS-1Ds Mark II and EOS-1D Mark II n only)

Personal Function No.	Function Description	EOS-1Ds Mark II		EOS-1D Mark II n
P. Fn-00	Set Custom Function groups	Regist. Apply.	P. Fn-00-1/2/3 P. Fn-00-1/2/3	OK/ Cancel OK/ Cancel
P. Fn-01	Disable shooting modes	Usable modes P/Tv/Av/M/Bulb		
P. Fn-02	Disable metering modes	Usable modes Evaluative Partial <input type="checkbox"/> Spot <input type="checkbox"/> Center-weighted averaging		
P. Fn-03	Specified M exp. metering modes	Evaluative Partial <input type="checkbox"/> Spot <input type="checkbox"/> Center-weighted averaging		
P. Fn-04	Set max. shutter speed	1/8000-30 sec. Max. 1/8000-1/250 sec.		
P. Fn-05	Set max./min. aperture	According to lens		Max. f/1.0-72/ Min. f/91-1.4
P. Fn-06	Preset shoot./ metering mode	Registers and switches exposure mode, metering mode, exposure setting and exposure compensation amount.		Register: Press +/- button, then press button. Select: Press button. bulb can't be registered.
P. Fn-07	Repeat continous bracketing	While shutter button is held down, bracketing repeats continuously in the current drive mode.		
P. Fn-08	Number of bracketed shots	Sets length of bracketing sequence to 2, 3, 5 or 7 shots.		
P. Fn-09	C. Fn-09-2,3 bracketing: +, 0, –	Bracketing with C. Fn-09-2,3 Bracketing seq. is plus-, 0-, and minus-compensation.		
P. Fn-10	Program shift retained	Normally, any program shift amount is cancelled after one picture. P. Fn-10 retains the program shift amount.		
P. Fn-14	Lens focus search turned off	When autofocus can't be achieved, the lens is normally driven to search for the correct focus. P. Fn-14 cancels searching under this condition.		
P. Fn-15	AF-assist beam turned off	Disables the external Speedlite's built-in AF-assist beam.		
P. Fn-16	Camera shoots when in focus	Takes a picture automatically when the subject comes to the preset focusing distance.		
P. Fn-17	AF point auto sel. turned off	Camera normally switches to automatic AF point selection when user dials past peripheral AF points. P. Fn-17 prevents this.		
P. Fn-18	C. Fn-11-2: Auto AF point sel.	Enables standard horizontal AF point selection together with automatic AF point selection with C. Fn-11-2.		
P. Fn-19	Set continuous shooting speed	Adjust continuous shooting speed in 1 fps increments.		High-speed continuous shooting: 8.5/7/6/5/4/3/2 fps Low-speed continuous shooting: 7/6/5/4/3/2/1 fps
P. Fn-20	Number of continuous shots	Depending on quality, number of continuous shots might be smaller than set number.		
P. Fn-21	Quiet, delayed shutter cocking	In single-frame shooting mode, mechanical movement for next frame is done quietly after shutter button is returned to halfway point from fully depressed position.		
P. Fn-23	Time length for timers	6 sec. timer: 0 to 3600 sec.		
		16 sec. timer: 0 to 3600 sec.		
		Post-shutter release timer: 0 to 3600 sec.		
P. Fn-24	LCD panel illumination ON during B	After bulb exposure starts, press LCD panel illumination button to illuminate LCD panel until bulb exposure ends.		
P. Fn-25	Default settings when cleared	Exposure, metering, drive, AF, AF point selection, WB, image size, processing parameter [STD]/1/2/3, color matrix.		Shooting mode, metering mode, image-recording quality, AF mode, AF point selectio, drive mode, WB, picture style, color space.
P. Fn-26	Shortened release time lag	The shutter release time lag becomes shorter than 55 ms when the aperture stops down by fewer than 3 stops (40 ms at maximum aperture).		
P. Fn-27	Reversed direction of dials	Main Dial only		
		Quick Control Dial only		
		Both dials		
P. Fn-28	Exposure compensation canceled	Exposure compensation is done with +/- and .		
P. Fn-30	Set switch to also be effective for	When the Quick Control Dial switch is OFF, both will be disabled.		
P. Fn-31	Add original decision data	For use with Data Verification Kit DVK-E2.		With P. Fn-31 on, card writing takes longer than with P. Fn-31 off.

* P. Fn-11, 12, 13, 14, 22, and 29 have been excluded.

SYSTEM CHART





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